

# AUTHOR & JOURNALIST

THE magazine for ALL Writers

## *Poetry in Jazz*

George Thompson  
Page 9

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- HOW TO SELL YOUR PIX by John S. Flannery
- HOW TO WRITE HOW-TOS by Curtis L. Johnson
- HOW TO FIND OUT by Townsend Godsey

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# AUTHOR & JOURNALIST

Founded in 1916

Vol. 45 - No. 9

NEWELL E. FOGELBERG, Editor

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SEPTEMBER, 1960



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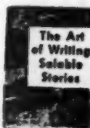
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I, along with many others about whom I have read, have been writing for a number of years—without success. I have studied extensively in the field, but, oh, those rejection slips.

Discouragement loomed heavily over my blonde mane until I started reading of others and their deep disappointment in failure to sell. Now I realize I am one among many. Why aren't we selling? Can anyone that has had continuous success explain what their success has got that our failure lacks?

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### A&J Market Lists Tops

Thanks and again thanks for your very fine market list for verse in your issue of March 1960! I use it consistently and with very good luck. To date in 1960 I have sold 42 poems to almost that many magazines, all on your market list! This brings my total sales of poetry up to 420 since I started in 1954, when I sold 3 the first year, 7 the next, and more and more each year till last year my sales were 100, with 29 more to quarterlies, etc. Also have won 10 State or National prizes. . . Sending along clippings on the latest one.

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Dear Editor:

The average male begins to purchase his hunting and fishing license in each State when about fifteen years of age. When he reaches age 65 and retires from active service, he has paid in fifty years. His pension or social security in many cases will only give him the bare essentials of life. As a result many are denied the privilege of doing a little of either from there on.

Eleven States led by Florida give these persons the right to hunt and fish without payment of licenses from there on for life. The state of Florida does not even demand such a person have lived there all his life. Am preparing an article through which it is hoped the State of North Carolina can be urged to follow Florida's lead.

Will appreciate information from readers as to conditions in their State, along with any data or useful information to be used in this article for the benefit of the aged and retired.

E. H. Powell,  
534 Park Place,  
Rocky Mount, N.C.

## Wisconsin Writers' Convention

Wisconsin Regional Writers Association Convention, Eau Claire Hotel, Eau Claire, Wisc., Sept. 24-25. For information or reservations write to Louise Sleater, Pres., or Virginia Kosmo, Vice-Pres., 215 Wisconsin St., Eau Claire, Wisc.

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# Last-Minute News from Editors . . .

## CHANGES TO NOTE:

Greater Philadelphia Magazine, not buying any material at the present time.

Nursing World is in the process of changing editorial policy and request being omitted from the listing.

Ballroom Dance Magazine, new this year, has been added to the market list under "Arts."

Thimk has discontinued publication.

Scientific Age has been temporarily suspended. Manuscripts will be courteously and promptly returned.

Redbook has discontinued light verse, but short prose features are still welcome. Address Patricia Simon, Short Feature Editor.

Charm merged with Glamour, 420 Lexington Ave., New York 17.

Teen-Age Mystery and Adventure suspended publication.

Penny-a-Thought, University of Wisconsin, 3948 N. 51st Blvd., Milwaukee 16, Wisc., is a new "little" magazine to be published for children, with 25 poems in each issue. Subscription will be \$1 per year and the magazine will be used in public and private schools for children between ages 4 and 14. "We want only the best poetry for children, on all subjects of interest to them." No payment and no reprints. Katherine Berle Stains, Editor.

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The Desert Magazine, Palm Desert, Calif., wants articles on contemporary Southwest living—outdoor entertaining, suggestions as to how to "beat the heat," home planning that takes into account specific climatic problems—heat, aridity and wind.

Leatherneck, Hdqs. U. S. Marine Corps, P.O. Box 1918, Washington, D. C., wants "stuff with a Marine angle—clean, boy meets gal, barracks humor, Marines on liberty with plots against authentic foreign or Stateside backdrops. And plots—please, boys—plots. Our mail is loaded with incidents—and we're just not interested." For specific requirements write to Karl A. Schuon, managing editor, at the above address. You'll receive an amusing letter that smacks of exactly the kind of stuff they want.

Baseball Magazine, Washington Bldg., Washington 5, D. C., explains that because of illness, and change in editors, manuscripts were not being acknowledged or returned promptly. Stories will be returned immediately upon request or, with the author's permission, be held until a new editor is appointed.

The Seaglad Press, W. Beauchesne, Editor, 108 Park St., Portland, Maine, announces the preparation of a poetry anthology "The Singing Words" and invites the "unsung Poet" to submit their very best of traditional, modern (irregular or free forms but rational) and experimental verse. Five unpublished poems may be entered; 24 lines or less on any subject. A self-addressed envelope must be enclosed and each entry must be accompanied by a \$1 fee, entitling the entrant to a free copy of Poetry Pays—If You Know How.

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**The Country Guide, 1760 Ellice Ave., Winnipeg 12, Man., Canada,** informs us that they also use cartoons, for which payment is on acceptance. Stories should, for the most part, have a farm, small town or outdoors setting, ranging to 3,500 words, but preferably between 2,500 and 3,000 words—the need for sound characterizations and plots.

**Recreational Mathematics Magazine, Box 1876, Idaho Falls, Idaho,** a new bi-monthly, planned for Feb. '61 publication is looking for material. The magazine will be devoted to recreational mathematics which includes articles and discussions about lighter mathematical topics, puzzles and problems of every type, number phenomena, historical and biographical matter pertaining to the above topics or to famous puzzlists, etc. The best way to get the general idea of the type of material desired, would be to inspect the "Mathematical Games" section of the last dozen or so issues of *Scientific American*.

Articles will bring from 2c to 4c a word, depending on quality and required editing and should not run much over 4,000 words—2,500 would be desirable. Puzzles and problems from about 200 words to 450 words will receive \$5 to \$10—even a one-line puzzle will get \$5 if it's good. All material should be sent to the above address with return postage and envelope included. Payment on publication.

The editor, Joseph S. Madachy, is a former teacher of chemistry and mathematics, an alumnus of Western Reserve University and an incurable puzzle-fiend. He is a member of the National Council of Teachers of Mathematics and of the American Chemical Society and is, at present, employed by Phillips Petroleum Co., in Idaho Falls.

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You'll agree that it's pretty foolish to try to sell tomatoes to a storekeeper who already has enough tomatoes to last him a year, and we don't suppose attempts of that sort are made very often in the vegetable market. But it's every bit as foolish to try to sell an editor a type of manuscript on which he's overstocked, or which he can't use for some other reason—and **that** sort of thing, unfortunately, happens a hundred times a day in the manuscript market.

As any editor will assure you, there are a dozen reasons other than quality for the possible rejection of a script. Every editorial budget has its limitations: and, when an editor has enough scripts of a specific type or length to fill a goodly number of issues or several seasons' lists, he's got to pass up future scripts of that type or length for a while. Or perhaps he's just run several scripts of one type, and can't stock any more of the same type for a while; or just changed his policies and wants an entirely different kind of material; or just ordered from someone else the exact kind of script which comes in from you. Whatever the reason, all you get out of it is a rejection slip, even if you've written the best script possible.

In today's immense and ever-changing market, you can't keep up with minute-to-minute editorial needs unless you make a full-time job of it—and you can't do that and write, too. That, in a nutshell, is another valuable aid you can secure from agency representation.

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A new Medium and a new Market

# Poetry in Jazz

By GEORGE THOMPSON

Poetry, especially the sound of the spoken voice, currently enjoys a demand that has been unequalled among the past few generations. For younger people particularly, this fascination is attributable to the mass media's treatment of the Beat Generation and to the alluring, if adolescent pose associated with some of the poets of that movement. But that same fad belies a deeper, more wide-spread eagerness for departures from humdrum entertainment. Depending upon how they will speak from this new spotlight of popular culture, poets today possess a uniquely potent charm, a possible transformer of TV-fatigue into alert enthusiasm for good poetry of all schools.

---

*George Thompson is Director of Poetry Readings at Jazz Bohemia, a commercially-operated center for jazz, art, and poetry in Cincinnati. He is a graduate of the University of Cincinnati, a freelance writer primarily in the fields of camping, travel, and outdoor sports. He edits a regional publication of political and social commentary, review, poetry and fiction titled However . . .*

*Thompson's poetry has appeared in several "little" magazines, including Epos, The Mark Twain Journal, Quicksilver, Harlequin, Signet, Simbolica, and Penny Poems. He has studied in poetry workshop courses under Stephen Spender and Karl Shapiro. He and four other jazz poets will appear in a paperback book, Scripts from Jazz Bohemia, to be published this fall, by The Upstairs Press in Cincinnati. Thompson has read his poetry, with and without jazz, at Jazz Bohemia and other public places for two and a half years. He and the Jazz Bohemia musicians conducted a class session in "listening to poetry" as part of summer course sponsored by the Cincinnati Poetry Society. This fall, they will present a demonstration of poetry in jazz as a modern ritual form for a lecture series, "Celebration of the Arts," conducted by the 1st Unitarian Congregational Church in Cincinnati.*

This I found to be true, to my surprise and pleasure, when I began reading poetry in a mid-western nightclub early in 1959. As other local poets joined me, and as jazz musicians warmed toward mixing their music with our words, audiences asked for repeated rounds of this heady concoction. That particular nightclub, admittedly, was more than usually suited to poetry readings. It was a conscious transplant from the jazz dens of east and west coasts, and bears the obviously fad-appeal name of "Jazz Bohemia." But since engaged in public readings, I've heard from similar coffee shops, nightclubs and hangouts that have sprung up across the country in response to the Beat fad, or in spite of it. In some of these places, poets are finding an exciting new outlet for their work. Other places, I'm sure, are waiting for the right poets to walk in the door.

It should be understood that most of these establishments do not draw the "beat clientele" often depicted on television. Most midwestern cities are typical of the places young people have left in order to become Bohemians somewhere else. For the most part, the kids with beards and sunglasses who could be seen in jazz clubs last winter were only playing. Their beards did not last the summer. And they discovered eventually that, unless your eyes are actually dilated as from indulgence in certain narcotics, those sunglasses make it almost impossible to see anything indoors. Of short life, too, were the "like"-impediments in their speech. But the coffee shops and small nightclubs have remained, as informal, inexpensive gathering spots where the college student can put his feet on the chairs without being heckled by the waitress, and where rising executives can discuss serious topics without drawing suspicious looks from an assistant sales manager.

In such places, original poetry can be read aloud to audiences who, from the beginning, are at least open-minded to the idea. More important, these audiences can be counted upon to bring some effort to their listening. The poet who has any theatrical skill, a command of his voice, and a feel



for music finds the additional and very exciting possibility of reading his works in a jazz accompaniment. In nearly all public places where poetry might be read on a regular basis, jazz, live or on records, dominates. Whether the poet reads alone at intermissions or along with an instrumental group for a "jazz canto," he presents poetry in a jazz setting, to an audience composed mostly of jazz devotees.

I'm often asked, "What kind of poetry is read in jazz clubs?" The question implies a belief that jazz fires the emotional atmosphere in a way not compatible with every kind of good poetry. Further, the questioner often confesses to stunned innocence before the esotericisms of jazz, a temple wall which appears to surround jazz initiates and barricades the view from outside.

Jazz as played today by jazz musicians is capable of a range in emotion at least as wide as that found in traditional and modern poetry. Nothing about jazz precludes the reading of any good poetry in the jazz club. As for the esoteric mysteries, they are present in some jazz musicians as a kind of other-worldly dedication to their particular sphere of Art. But this is neither more common, more intense, nor more mysterious than the same manner possessing (or affected by) some poets, painters, and expensive hi-fi repairmen.

It would be unreal, however, to pretend that the jazz-spot audience is not inclined toward a describable range of tastes. "Tourists" excepted, jazz spectators tend to have a genuine interest in creative activity, ranging from a strong academic involvement in art and literature to a sub-verbal feeling that any cat who blows words is not of the same cut as the average stud who wanders in just to listen.

Ruled out then will be trite, sentimental poems. Jingles are usually not acceptable unless served with satire. Emotionally thin poems on household problems, which might receive good pay from some published markets, will probably get a cold reception in the jazz spot.

As much as three-quarters of your audience could be under thirty years of age. In a coffee shop, conceivably half might be under twenty. But age is probably less a barrier within these groups than in any other. The poet of any age is accepted if his poetry strikes a response, just as the older jazz musician is respected on the basis of his talent. But, in view of the probable age distribution of your audience, certain choices of subject matter might be wise. While you are first establishing audience interest, it would be safest to lean heavily on free verse with contemporary topics. Remember that *one-half or more* of your audience probably last encountered poetry, with dismay, in high school, where they only recall having memorized their way through jungles of knights, Druids and daffodils. If you can throw them a quick curve by dealing with contemporary, urban apparatus, you will have made the first step toward reaching your less-academically oriented listeners.

The other, and more well-read, half of the house may be expecting beatnik rantings. There is no reason why you could not read something of this kind, if you can thump out anger human enough—or satanic or saintly enough—to preclude your coming on like a banty rooster or a spoiled milk-maid. Keep this in mind: Poetry that is largely anger or protest sounds but one note on the emotional scale. If read with jazz, such scripts are bound to inhibit, then bore, and eventually irritate the musicians, who have many more notes to blow than those of protest. The poet who expects return engagements will vary the moods of his readings. He cannot find—especially in the unbeat, unBohemian middle-west—loyal listeners for repeated, one-sided social commentary.

There is no reason, too, why good speakers should not present works of well-known poets. A program of strong selections may show your audience that you are not necessarily a beatnik, and can build your confidence for trying lines of your own. But as a matter of ethics, if not of law, in reviving the vocal tradition of poetry we should respect all copyrights when reading where food or drink is sold, or where cover, minimum or admission is charged.

The manager of the informal coffee shop or jazz club probably will be willing, at least, to try you out in reading poetry between jazz sets. But if you aspire to reading with jazz, you may need to explain more fully what you have in mind, and how you plan to proceed.

Everything said above about choosing poems to read in a jazz spot applies to readings with jazz accompaniment. There are some additional requirements which help point out the creative process of poetry-in-jazz. Briefly, a poem read with music should have some common ground with the music; this is usually the emotional content of both. To one side of this common ground, a poem carries linguistic or rational material which music cannot duplicate. On the other side, music stirs depths of emotion so independently of language that we can say of music's content—such as tone, harmony, and movement—that it is "non-lingual" or "extra-lingual" and therefore not subject to exact duplication by poetry.

If we think of all possible aesthetic experiences as being arranged on a one-dimensional scale, running from the highly rational to the deeply emotional, we might have a diagram like this one:



This is a frightful over-simplification, mainly because it is one-dimensional. But if we are careful not to take it too far, the scheme can be instructive. In a poem the "Jazz Bohemia" group has presented several times, Poe's *Annabel Lee*, it is obvious that the rhythm of Poe's lines and a slow

but heavy jazz beat lie in the same range on our theoretical diagram. But more than this, the brooding color of the poem—the storms, dark winds, and the sighing—is a definite area of linking which the music shares. Given this linking, the music can reach deeper through emotions of the same color, while the poem extends in the other direction through comparatively rational content of the poem's "story"—love, loss, and death. The resulting unified work is of larger scope than either the solo reading of the poem or the playing of the jazz number alone.

Musicians are often better than poets at figuring out how to achieve this unity. The poet should be prepared to summarize for the musicians the central mood, viewpoint, and subject matter of a poem before the musician's work begins. Once launched, a poetry-in-jazz group will find smoothest sailing if they limit instruments to a trio—such as piano, bass and drums. More instruments, and possibly more voices, can be added as sea-legs are acquired. Later, unusual instrumental possibilities could be tried. I wrote part of a long piece for accompaniment by drum only, Arabian rhythms played on several drums with the bare hands. Another jazz canto, a grimly sardonic comment on funerals, involves a reader and one other of the group on classic guitar. A few original pieces—one titled "Subway Passage"—were written for bass, drum and spoken voice. Where the musicians and poet are closely familiar with each other's moods and styles, these special combinations can be highly effective.

In just what ways any poetry-in-jazz piece is effective can be sensed through experience. This is not a matter of simple "background" or "program music." Notwithstanding the jazz-like instrumental chants one hears accompanying the scurry of TV detectives, good jazz is no more suitable for "background" than is any serious music. The power of poetry-in-jazz is in picking its audience out of an accustomed setting, transforming it emotionally, and setting it down in this world again. Music, just as much as words, has powers and mysteries to bring into this poetry-jazz ritual.

Musicians should listen closely to inflections, cadences and tones of the reader's voice, responding much as they would to another jazz instrument in the combo. The poet must pay close attention to the musician's phrasing, which is much like a line of poetry in free verse. The beginning of a chorus, which marks the start of the next "stanza" in the jazz number, will begin to have meaning for the reader as he gains experience.

The reader should pause often. He should allow the music to punctuate or anticipate his lines. When the reader feels a solo musician moving toward a statement of his own, he should pause to fully employ such solos at a meaningful break in the text. With experience, the timing of such solos and pauses will begin to work itself out, as will the timing of certain passages of poetry with appropriate musical ideas. There is an integrity

about art which causes a unity to blossom from good seeds of jazz and poetry planted in the same ground. Sincere efforts to dig toward each other's inner voices are more important, for poet and musician in the early stages of jazz canto, than deliberate searching for unifying techniques.

With more than two instruments, the spoken voice usually should be amplified electronically. With unusual instrumental combinations, adjustments in mike volume and voice level may be required, and some experimentation or ingenuity called for. I've found, for instance, electric guitar with alto sax swallows my normal speaking pitch at Jazz Bohemia. By working together, we found a combination of voice level, sax muting, and guitar volume which keeps the three of us off each other's sonal toes. Once, working a riverboat dance with a quartette, I found the committee in charge had overlooked getting us a microphone. There was no way I could be understood over saxophone, piano, and two rhythm instruments. Since little could be done about this in the middle of the Ohio River, I tried reading about eight feet in front of the instrumentalists, using piano, bass and drums, dropping the sax. This was acceptable, but since the saxophone was important in any of the numbers we'd been doing together, we hated losing that part of our sound. The sax man finally got the idea of leaning over the ship's rail, directing his horn across the slipping brown waters. This gave us a workable sound balance on board, and I'm sure it treated residents of the Kentucky shoreline to a rather eerie saxophone solo that warm evening.

With drums driving, bass in full swing, piano and horn painting the air, the musicians will probably not understand all your words from where they are sitting. In improvising with your poem, the combo follows your intonations rather than what you say. After repeated readings, this improvisation may begin to jell into an "arranged" number, even though it may never be put into written score. Although it is still not usual for local jazz combos to use scores, an increasing amount of jazz is played from full or partial scores. Music played with a poem, too, might be written out in whole or part.

Under these exigencies, everyone feels safer if the poet signals an occasional cue to the musicians, if the poem is longer than about twenty-four lines. At "Jazz Bohemia" a standard cue is for the poet to take two steps back from the microphone. This indicates a break in the reading where the music makes a previously-planned key modulation, theme or tempo change. Other direct cues, such as lowering the script, or lifting a hand, are delivered for modulations where the reader cannot pause.

As the repertoire grows, everyone's nerves are conserved if the poet prepares "cue cards." The cue card, placed on the piano rack, relieves poets and musicians of making last-minute, detailed reminders to one another. If working with a combo larger

*(Continued to Page 20)*

# HOW TO SELL YOUR PIX

By JOHN S. FLANNERY

Fifty years ago, magazines were solid type. These days, however, there is a general trend towards 50% white spaces and pictures and 50% type. Where prices and the demand for pictures some years ago were low, the need and the prices are now up. *Life* magazine staff looks over more than 1,000 pictures per day and *Look* photographers take around 150,000 per year . . . and they still buy from outsiders or freelancers. The market is there, although many beginners have trouble finding it. Many of their problems lie in the mechanics of marketing.

A marketable product is the first requirement. In the photographic line, this means a professional product, a photo or transparency with either immediate news appeal, exclusiveness, or more probably, a documentary with appeal, through a fresh angle or an unusual style. The picture should be properly treated from the moment of its origin through the exposure and development of the negative and the printing and drying of the marketable product.

A number of marketing questions lie in this phase of freelancing. What size black and white enlargement do magazines want? Do they want

prints on single or doubleweight paper . . . glossy or dull? Should the borders be left? Would the magazine for which the work is being done prefer a series or one key picture? How many pictures should be included in the series?

From a sample of a number of national magazines, this writer found that preferences vary with each magazine. However, generally speaking, the size should be large enough so that editors do not have to squint to make out details. Eight by ten glossies are most often preferred. Pictures which curl are troublesome to viewers, therefore doubleweight paper would be an advantage to the freelancer who does not mind paying the extra mailing costs. A print flattening solution may be used to some advantage on singleweight before drying.

Generally, leaving a white border or margin means the editors will have an obvious place to mark the photo for cropping and scaling. If the photos have been out to market several times, they will undoubtedly return dog-eared. Trimming the border off will allow you to send them out another time or two.

If you decide to offer a series, you should take enough angles, close, wide and medium shots to offer a complete presentation. Give the editor plenty of choice . . . his opinions may vary from your own. The least number of pictures suggested for a series was five by *Westways* magazine. Two magazines called for 10 as an average series. It has been said that on assignment you will shoot ten pictures for every one published. Shoot plenty and offer plenty. Be sure of a key picture, a beginning, end, and established continuity.

Single pictures are generally sold to an odds-and-ends sections of the magazine, or to support an article. A single must definitely be a stopper for consideration by itself. It will not be considered without details, even though it tells its own story, which brings us to the subject of cutlines or captions.

The only thing that should be on the back of a photo is your name and address, stamped . . . not written. Never write captions across the back of the photograph. Your pen or pencil can mar the emulsion of the photo for reproduction purposes. Type all information regarding the photo on a slip of paper and scotch-tape it to the back or on one edge of the photo. Most editors prefer it taped to the back, even though reading it means turning the photo over.

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*John Flannery graduated with a journalism degree from Auburn five years ago and has since spent his "official work week" building an eight page, 1500 circulation bulletin to the present 24 page, 18,000 circulation UTAH FISH AND GAME MAGAZINE. In the process, he has edited, written, rewritten or supplied photographs for over 600 articles.*

*His search for outdoor articles has taken John and his wife, Kit, to practically every part of Utah, from the raging Green and Colorado Rivers to the peaks (12,000 feet) of the Wasatch and Uinta Mountains. Recent working vacations have taken them on a 2200 mile motorcycle trip through the northwest, to the National Rifle Matches at Camp Perry, Ohio and shark fishing off the coast of Ireland.*

*John considers himself a beginner in the photo-journalism field, gaining information by acting like a dry sponge around more advanced professionals. He has sold to SPORTS AFIELD, OUTDOOR LIFE, GUNS, GUNSPORT, FORD TIMES, FRIENDS and other national magazines.*

Transparencies should be numbered either on the cardboard mount with ink or gummed number labels on the acetate sleeve with a grease pencil. The corresponding captions should be typed, double-spaced, on an accompanying sheet.

Frequently, there is a need for explanatory material with your pictures. You may have an exclusive story and the pictures may not give all the details. The facts should be presented to the editor.

Do this in article form, even though you are not a writer. You'll be paid for your efforts.

Basically you should give the what, where, when, why and how of the story. On bond paper type name, address and "offered at your usual rates" at the top left hand corner of the page. On the right, state what rights you are offering . . . first picture rights, one time use of pictures, or exclusive rights.

Then drop to the middle of the page and put a title on the article in keeping with those generally used by the market you have selected. Two lines below, write the byline . . . "by John Jones," or whatever name you wish to appear. Drop down four lines, indent and begin your article, double-spacing throughout. On each additional page, place at top left, one identifying word from the title, your last name and the page number. Drop down four spaces and continue the article.

Your story package should be neat, unwrinkled and easy to open, when presented to the editor. Black and white 8x10's can be mailed in the original box supplied by the manufacturer. Where your accompanying article is short, it may be folded and enclosed, with the caption lines. You may also use the processor's box for 35 mm. slides.

Slides mounted in glass are apt to be ruined even with careful packaging. It is better to place 2 1/4 x 2 1/4 and larger transparencies between sheets of acetate, on which identifying numbers may be written with a grease pencil.

Stiff cardboard should be used to reinforce photos, transparencies and story material when mailing in a manila envelope. The cardboards must be large enough to protect all edges and corners, and should be secured with rubber bands.

A self-addressed envelope should be enclosed with your photos, and sufficient postage should be enclosed for return. Both envelopes should be stamped "Photos, Do Not Bend."

The safest way to submit photos is by registered, insured mail. Next best is First Class, and as a last resort, Educational Class, which is considerably cheaper and may be used where a manuscript is enclosed. All photo submissions should be sent to "The Picture Editor" of the publication concerned, unless you have dealt with a particular individual previously, in which case you should deal directly with him.

A record should be kept, perhaps in a looseleaf notebook of what was sent to whom and on what date. Where you are dealing with hundreds of photos daily, or weekly, it may be well to keep a brief record of the actual photo or transparency

sent, or better yet, a contact print of the submission.

While you may never be asked for a model release, it is best to have one signed by the subject, when a person or persons are involved. The release merely states that the person is permitting you to use his or her picture for publication. The best way around the problem of getting him to sign is to state simply that editors require the release. Offering a print often takes care of any talk of modeling fees, this writer has found. Generally, the average individual is happy to have his picture taken and used.

The problem of photo agents frequently arises in the beginner's mind. What will the agent do for him? What is the agent's cut on a sale? Should he get an agent?

Formerly, the agent sold pictures. It is said today that his function is more and more selling assignments. His agency is building up a staff of competent photographers throughout the nation and the world.

When an agency receives your material, it is not rushed out to market (unless it's really *hot* news material) but it is filed under the particular subject covered. If an editor calls for something on the general subject, the agency digs through the files and shows him what is appropriate for his publication. In some cases the agency handles all photos for the magazine . . . a package deal.

If the beginner's work is good, the agent will begin thinking of him as a potential staff member or stringer. He will note the beginner's location, and probably the subject matter he handles best. If the photographer comes up with an idea that seems worth space, the agency may even sell it to a magazine. If the magazine comes up with an assignment the agency thinks the beginner can handle, he will be called upon to handle the job, probably on a speculation basis.

For his efforts, the agent receives 50% of the sale of your black and white photos and 40% on color. This seems high in comparison to the 10% received by a manuscript agent. However, the agents claim that they have worked hard to build up reputations, will probably make resales and will generally get higher prices than the photographer could. They *do* take care of the market researching that many photographers feel takes too much of their actual shooting time. And, editors have come to count on them for assistance, so there is the possibility that a good photographer will actually be called upon, rather than having to search for sales.

Here is a list of publications which potential freelancers may wish to investigate: *How To Take Pictures That Editors Will Buy* by R. Spillman; *How To Make Money in Photography* by E. N. Hanson; *Where and How To Sell Your Pictures* by A. W. Ahlers; *Photojournalism* by Arthur Rothstein; *The Free-Lance Photographer's Handbook* by H. B. Deckoff; *PMI (Photo Methods for Industry)* monthly magazine.



# HOW AND WHERE TO FIND OUT

By TOWNSEND GODSEY

I'm not smart but I'm lucky—I know smart people.

They're the ones who supply me with saleable material for articles and picture stories. All I have is a handfull of ideas and a curiosity. But they're all I need to keep me busy. They're all you need, too.

Curiosity satisfaction about an idea has an academic name—research. In plain terms, it's finding out—a real adventure. And following the trail through the heavily fruiting orchards of other men's ideas, opinions and experiences puts every writer and photojournalist within easy reach of rich harvests.

Researching by reading and interviewing is a convenient, efficient and economical means of obtaining facts. Through these readily available aids you are brought face to face with facts not as you imagine them but as they actually are. Thus your thinking about an idea is clarified. Careful inquiry into many facets of a subject furnishes supporting evidence and helps you evaluate an idea in terms of journalistic validity and direction. And facts obtained through this "finding out" make it possible for you to prepare saleable pieces.

Nearly every freelancer finds that time and effort spent on research through purposeful reading and interviewing pays a higher hourly wage than time spent on the actual writing of an article or the shooting and processing of pictures. Researching becomes a kind of discipline of your curiosity thus directing your zeal to find out toward a particular subject. It is often the most important part of the entire procedure of idea development and production and largely determines the level of market your work can reach.

The wealth of printed information at your finger tips covers almost every conceivable subject. Most of it is free. Public libraries, government bureaus and departments, educational, industrial, civic, welfare, religious and trade associations spend millions of dollars each year growing fruit on these trees of knowledge. They want the fruits of their efforts to be consumed. Therefore, they'll even help you with the harvest.

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*Townsend Godsey has taught photojournalism at Stephens College, Drury College, and the University of Oklahoma. His work has been in scores of national magazines and newspapers. His two books are FREE LANCE PHOTOGRAPHY and A GUIDE TO PHOTOGRAPHIC CONTROL. His work has also appeared in Author & Journalist.*

A successful non-fiction writer whose regular job keeps him from having time to personally research his subjects frequently gets someone else to do it. He gets it done at the cost of only a couple of stamped envelopes and a few sheets of paper. He carefully compiles a list of questions and mails it to an authority on the subject he wants to write about. A stamped, addressed envelope is enclosed. This stamped envelope is not only a mark of courtesy but it gives a professional touch to the request. And as it bears a stamp there is an implied obligation to return the inquiry—with the questions answered.

Using this system, all you need to know about a subject is who is an authority on it. Authorities can be located through source directories such as: WHO KNOWS—AND WHAT (Marquis) 36,000 subjects covered by a list of 12,000 "knowers"; WHO'S WHO IN AMERICA; WHO'S WHO OF AMERICAN WOMEN; Yellow Pages of the TELEPHONE DIRECTORY; CITY DIRECTORIES; N. W. AYER and SONS DIRECTORY OF NEWSPAPERS AND PERIODICALS.

Magazines devoted to writing and photography often publish market lists which include addresses of special field publications. These provide leads to authorities.

A windfall of information can be obtained through simple queries to institutions and agencies dealing with public problems or commercial product or service promotion. Valuable booklets, maps and charts can be obtained free or for the cost of mailing.

Here are some sources:

**FEDERAL GOVERNMENT**—Send to Superintendent of Documents, Washington 25, D. C., for current catalog of bulletins covering 65,000 subjects.

**INFORMATION BUREAU** of the branch of government which deals with the subject you are researching. If in doubt about which branch or office to write make your request through your congressman and he'll see that it is properly channeled.

**STATE GOVERNMENT**—Information Director of the branch of government which has anything to do with your subject. Especially fruitful sources are: Secretary of State, Health & Welfare Department, Conservation or Game and Fish Commission, State Park Board, Education Department, Agricultural Department, Resources and Development Commissions or Bureau, Local Chambers of Commerce.

**TRADE ASSOCIATIONS**—Locate these

AUTHOR & JOURNALIST



through the Yellow Pages of your telephone directory. Associations are sources of historical material, results of surveys, reports, transcripts of lectures, bulletins.

**EDUCATIONAL INSTITUTIONS**—Library service if you can get it. Sometimes a small fee is charged non-residents. Try the Inter-library loan service, Publicity department, Alumni association, Extension Service (often a source of special subject bulletins and reports).

**STATE HISTORICAL SOCIETIES**—are frequently fine sources of information for the researcher who can get to the state library. A fee for researcher's services may be required if your request is by mail.

**INDUSTRIAL ASSOCIATIONS**—Most maintain information service centers. Some furnish information on phone or mail request. Locate these associations through special directories available at the library. See listings also of National Association of Manufacturers and the National Chamber of Commerce.

**TRAVEL AGENCIES OR SERVICES**—Many rail, airline, bus and gasoline companies and travel clubs furnish special travel service information for the asking. Literature on almost any area you want to find out about will be furnished along with routes and schedules.

The most convenient source of information on the grand scale is your public library. It is a functional place to work with literally millions of pieces of information all neatly cataloged for easy access. In addition to the public library there are probably other libraries near you. These include: Local high school or college library; State Lending Library (requests through your local library); Inter-Library Loans (your local library can obtain almost anything non-current from another library for the cost of transportation. Research must often be done at the library where you make the request); Law Libraries (most have more than just law books); Association Libraries such as those maintained by trade, industrial, professional and business associations; Library of Congress (researchers there charge an hourly fee for compiling information for you).

Special collections such as records, documents, letters may be part of a library file not always available except through special request. Literature or data of local interest is sometimes kept in a special room.

Librarians like to be of service especially to serious minded people doing research jobs for publication. Many librarians take a special delight in helping you run down what it is you want to know. Sometimes they go to considerable length to find out.

In using a library, best begin your hunt in the library's card catalog which, as you know, is the library's guide to all the books on its shelves. It is card indexed, alphabetically arranged and cross indexed. Non-fiction books are indexed by Author, Title and Subject. Fiction is usually indexed under Author and Title.

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As you work with the catalog begin with the general and work toward the specific. Think of words that best name or describe the subject you are interested in. Use them as keys to unlock the catalog and its secrets.

In addition to the catalog entry cards under a subject be sure to look for the often slighted "see also" cards at the end of a general file of a subject. It is typed in red and lists additional subject entries under which similar material has been indexed.

Should books located through the card catalog fail to yield the desired information on your chosen subject don't give up. Perhaps there's been something about the subject in magazines.

**READER'S GUIDE TO PERIODICAL LITERATURE.** This is a standard work in every library. It's always a good source for leads to published magazine articles (back to 1900) on the subject you are researching. Again, begin with the general and work to the specific subject.

*The Reader's Guide* can also serve a special purpose for you—it is a key to who has published anything about your subject and how recently it appeared. If you discover that a national magazine has in the last five years covered the subject you are researching better aim your piece to another market preferably not a competitor.

Should you fail to find what you are looking for in the *Reader's Guide* still don't give up on the assumption that there isn't anything in print about your subject. Ask the librarian. She can help you run down elusive subjects through the library worker's many special indexes.

Keep on the trail and ultimately you'll have plenty of material from which to take notes.

Taking notes can be speeded and simplified if you will skim through the tables of contents and indexes of books and magazines for special subject references. Thus it is not necessary to read entire books, complete chapters or articles to obtain much information. Skim topic sentences of paragraphs for clues to specific information.

Bibliography cards (4x6 filing cards) should be made on sources from which you want to use material. Write down the name of the author, the title, book or magazine publisher and date of issue. Quotes, data, for instances, illustrations, examples and other notes from this single source are written on a card. This card can later be referred to if you or your publisher want to obtain permission to use the quote.

Organization of your basic article can be done direct from your research cards. Arrange your carded information in logical sequence, break down the main theme and prepare your outline. A university professor who has authored half a dozen books this way usually has the beginnings of two or more others in his pockets.

Part two —"The Interview," will appear in October issue of *AJ*.

# Why I Financed the Publication Of My First Book



by Dunbar M. Hinrichs  
Author of "Mrs. Captain Kidd"

UNTIL a few years ago I was naïve enough to believe that all a writer did was write, while publishers and booksellers did all the selling. Today I know how wrong I was.

The highly competitive book business is not what it used to be. Paper-backs, the movies, TV, and radio are all fighting for the hard-cover book trade and for audience reading time. And, with it all, some 12,000 titles are published every year. How was I going to find my place as a struggling newcomer to the literary field?

When I asked the question of a successful writer who had been through the mill several times, he was far from encouraging.

"Your book has two strikes against it already," he said. "First, it's a novel, and second, it's a historical novel. Editors won't touch books like that unless they're 'super' or by established writers."

There was also a third reason which he was too polite to mention: I was comparatively unknown—as an author, completely so. Commercial publishers will cater to a famous World War II general or an in-the-news politician with an established public—a ready-made market for their books. Who'd take a chance on me?

## The Royalty Run-Around

I thanked my friend for his frankness, crossed my fingers, and started my MS on its rounds. Said the first editor, "Not bad, but we can't take a chance. Costs are too high." The second said, "Ten years ago, yes." The third, at least, had a suggestion. "The research is impressive. Rewrite it as a definitive work." The fourth sent it back

with this comment: "Nice situations, but not sexy enough. Jazz it up." And so it went . . .

Battered but not beaten, I was about to send the MS to still another commercial publisher when I ran into an "established" fellow writer at a cocktail party. He looked pretty low and I offered my sympathies.

"They publish my book," he said bitterly, "and then they let it die. One hundred copies sold in six months!" He pulled out a check and showed it to me. "That's what I get for two years' work—a \$300 advance and now thirty bucks in royalties. It's disgusting!"

I had to agree with him. This time my MS stayed right on my desk. Instead of sending it out again, I sat down to do some serious thinking.

## Subsidy Publishing Comes to Mind

I had heard of subsidy publishers but had never considered using one. Somehow it just didn't seem professional. Then I discovered that many well-known writers—Edgar Rice Burroughs, Willa Cather, Edgar Allan Poe, Thomas Hardy, and others—had helped finance their own first efforts. If it was good enough for them, then why not for me? If I were ever to become known as an author, I reasoned, my book had to be put before the public.

I chose *Vantage Press* and soon learned what co-operation, in the publishing business, really means.

Never once since my novel, *Mrs. Captain Kidd*, was published did I regret my decision. To me and my publishers co-operation has meant just that. Each of us had a stake in my book, and

we worked together toward its success. My publishers did everything that any commercial publisher would, or could, have done. They advertised, sent books out for review, arranged radio and TV appearances, and even got me an *Associated Press* syndicated interview which ran in dozens of large and small newspapers across the country. My book was featured in special mailings to bookstores and listed in a *Vantage* catalogue which went to thousands of book outlets and thousands of libraries. Distribution was arranged in Canada and throughout the rest of the world with distributors representing not only *Vantage Press* but also many other reputable publishers. What more could any new author ask?

### The Subsidy Plan

The contract between me and *Vantage Press*, which gave me a return of 40% on the retail price of every book sold, has worked out to our mutual satisfaction. Although my book was not a best-seller, neither was it a flop. I am not in the "well-known" writer class by a long shot, but on the other hand I am no longer completely unknown. My book is a *book* and not just another manuscript.

What has been accomplished with my novel has been done partly because my publisher helped me realize that in these days an author has to sell himself as well as his book. When my fan mail began to arrive—and this makes mighty pleasant reading—I found that my book had a decided appeal to women. I let my publisher in on the news and we began to angle publicity in that direction. The result was some valuable space in several New York dailies, including the New York *Herald Tribune*, for which I was exceedingly appreciative.

My biggest thrill as a published author came the day I addressed four hundred people in West Virginia at a book-and-author luncheon. That day we sold out two bookstores—every last copy they had on hand—and they wired for more! Selling is the best antidote I know to an ivory-tower existence.

With my wife I visited in twelve states and forty communities, all as part of the promotion for my book. I was even paid for some of my talks! This together with cash sales more than covered our car expenses. This interesting experience, coupled with *Vantage's* help in securing

radio time on WOR and WCBS, *Luncheon at Sardi's*, etc., all went into putting my book across.

It could be argued, I suppose, that had I persisted, my book might have found a home with a commercial publisher. On the other hand, who knows? It might still be making the rounds and coming back with all the heartaches that accompany every turn-down.

### Lion's Share of Subsidiary Sales

As matters stand now, I'm published and have acquired a public—small though it still may be.

Subsidy publishers such as mine feel a genuine sense of responsibility toward an author. Take something like subsidiary sales to the magazines or reprint houses. Under the subsidy plan, the author gets 80% of such sales. The same arrangement holds for movie or TV sales as well as for foreign editions. Should you score a hit with a subsidized book, you can really make a handsome profit.

But for every popular novel like mine I'm sure there are dozens of specialized non-fiction books on medicine, philosophy, religion, education, poetry, biography, history, etc.—books that deserve publication but which no commercial house will handle because they may not sell at least 6,000 copies, their break-even point. Must these books go unpublished?

These are the facts as I have found them. If you have a book that publishers reject because you are unknown, then the subsidy field is well worth analyzing. See if it fits your particular problem. If you have the means and ability to co-operate in putting your book over, if you have faith in your work and want the unbiased opinions of book reviewers, then look into this form of publication. The right subsidy publisher—perhaps *Vantage Press*—can help make your literary dreams come true. It happened to me.

\* \* \*

Dunbar M. Hinrichs' novel, *MRS. CAPTAIN KIDD* (\$3.50), was published by *Vantage Press, Inc.*, 120 West 31st Street, New York 1. Write for our free brochure explaining *Vantage's* popular subsidy program. Address your request to Helen B. Winner, Editorial Director (New York office).

On the West Coast, write to A. Franklin Pater, 6253 Hollywood Blvd., Hollywood 28, Calif.

A market for the experienced or beginner . . .

## WRITING HOW-TOS

By CURTIS L. JOHNSON

How-to articles explain—and show—something. They have been written on virtually every conceivable subject. As a moribund inside joke has it: Undertaking is the only thing you can't be told how to do for yourself.

There are a host of markets for how-tos. The best, of course are those magazines that specialize in them, the "Mechanics and Science" and the "Home Service and Home" consumer magazines. (See *A&J Handy Market List*, July '60 and *Specialized Markets* on page 24.) Inference and newsstand or library study should be your further guide as to which magazines want how-to, and what type of how-to they want.

The best markets have well-nigh insatiable appetites. Publication in them doesn't have the prestige value that, say, publication in *The New Yorker* might, but it can be an assured source of income, which same, for most of us, can't be said of *The New Yorker*.

You own an outboard motor just about due for scrapping. Before you learned to fix it yourself—by watching while the serviceman earned his wages—you spent a goodly sum for repairs. If you have kept a rough log of your outboard troubles, and taken at least a few on-the-spot photos of repair procedures, you're ready to turn how-to author.

Easy, isn't it. But suppose now that you don't own an outboard and, indeed, have no interest in them or other, similar mechanized impedimenta. All right, you're still ready to turn how-to author. Only instead of the usual (and usually prosaic) subjects that are standard in the field ("Repair That Outboard, Lawn Mower, Air Conditioner," "Build Those Screens, Doors, Cabinet Yourself"), you choose relatively exotic subjects. You write on curing the common cold, collecting arrowheads, how to speak French, the science of Chinese Checkers, or on how to give parties.

All is grist to the how-to mill and everyone is an authority (or can become one) on something. Proof? Do this: For the next six months clip newspaper accounts of typical and bizarre business failures. Next, check out from the library a book on how to succeed in business. Reverse every rule given in it. Then write a punchy lead, alternate

your reversed rules of success with your collection of failures and—though you may never have failed in business yourself—you have an article on "How to Fail in Business." Two years ago one of the leading "Mechanics and Science" magazines ran just such an article.

So study your markets (an old refrain), then query editors with your ideas. If your market study reveals that certain how-to subjects are being overdone, query on a piece that will tell whether doing that particular something is worth it ("Should You So-and-So?" "When Does So-and-So Pay?"). Put something new into your ideas (the oldest refrain), or promise a better, more lively job than's been done (and deliver), and no matter what your subject, old, new, plain or fancy, you'll sell.

You can also—and ethically—sell different treatments of the same subject to more than one market. If it's outboard motor repair, for example, sell it once, say, to a mechanics magazine; a second time to a boating magazine, rewriting and reslanting completely and furnishing a different set of photos for the second handling, but using the same basic information for both treatments.

The lead of any how-to is pure incentive. If you're telling how to do something (a *technique*), let the reader know what he'll gain by doing it your way, or what will happen to him if he doesn't. If you're telling him how to make something (a *project*), begin with what the completed unit will do for him, then briefly describe the unit and its use and any unusual, advantageous features it has that similar units lack.

The body of any how-to must be in step-by-step order, spelled-out and specific. Answer questions that might be asked by the reader as they would occur to him. Leave nothing out, but write to be read.

Use short sentences, simple construction, action verbs, concrete terms. Compare the new with the familiar, avoid jargon, go easy on theory. Be brief ("Fig. 2 shows . . ." for example, instead of "The writer illustrates in Fig. 2"), but be complete. Rely on the words "first, next, now, then, before, after," and "finally." Never use the words "easily, simply, merely," or "etc." Use the same terms for the same things throughout your text, on your drawings and in your photo captions.

With long articles supply tables, charts and checklists that capsule main points of the text and give further necessary and useful information. These can be used by the editor to break up long columns of type. With project articles supply a materials list; with technique articles, where appropriate, furnish sources of supply.

---

Curtis Johnson is Editor of the Book Division of Davis Publications, publisher of Science and Mechanics Magazine. Freelance, Johnson has contributed to many national publications and is the author of a novel, *HOBBLEDEHOY'S HERO*.



With long articles provide at least one photo with a human figure in it practicing the technique or using the completed project. This is your atmosphere shot. The remainder of the photos and diagrams you supply should clarify procedures or illustrate parts described in the text. Include figures, or at least hands, in your close-ups and show each major step and any difficult steps. A short article (a page or less) requires just enough illustrations to dress up the page if it's a technique article, or to enable the reader to build the unit if it's a project article. (A close-up of the completed project and a dimensioned drawing will do it.)

Key illustrations to text, numbering photos and drawings consecutively, not separately. Caption all photos on a separate sheet or on strips taped to prints. Title all drawings.

Use floodlights rather than flash if you can; shoot close-up, but sharp, against a light background. Supply large (4x5 or 8x10), glossy prints and keep negatives available. Even if a photo is self-explanatory, caption it. To indicate points of reference on a photo, mark a tissue overlay. If your article can be handled as a picture story—brief intro plus full, informative captions—so much the better; handle it that way.

The purchaser will usually have your drawings reworked; keep your roughs clean, simple and accurate. Use freehand where there is no sacrifice of legibility. Small details, unless they are to be patterns, are often more clearly shown out of scale. Give dimensions in ascending order; all up to six feet, in inches. All lettering goes right-side-up on a drawing.

Don't supply elaborate pictorial detail or repetitive views. Use dotted lines for hidden lines and, for clarity, cross-hatching on sectional drawings. Keep your nomenclature as brief as possible. If a drawing demands a lengthy note, type it and paste it on the sheet. If full-word identification would crowd a drawing, key to a legend.

No matter whether your subject is outboard repair or party giving, you can get information, and photos and diagrams (ask for unpublished material) from the promotion departments of relevant manufacturers. You can also get information—on almost any how-to subject, and it can be used verbatim without permission if you are ever so hard-pressed—from the Superintendent of Documents, Government Printing Office, Washington 25, D. C.

But all of the information you get from secondary sources should be kept supplementary to the knowledge you have first-hand. Honesty is the best-paying policy.

Type your manuscript on white paper, one-side only, wide margins, double-spaced, pages numbered, your name and address on the first page. Submit it in a manila envelope, photos and drawings flat and protected by cardboard, very large drawings rolled in a cardboard container. Address

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## Poetry in Jazz

(Continued from Page 11)

than a trio, larger "cue sheets" are helpful. I hand-print the cues section of the cue card on 8x10 notebook paper to make these sheets. The hornman gets one copy, which he usually puts on top of the piano. The bass player may be reading another over the guitarist's shoulder, if he has a rack. And the drummer generally keeps the third sheet handy on the floor.

We've learned a great deal about poetry-in-jazz by not limiting ourselves to local poetry, but working with lines of Poe, Walt Whitman, and several poets appearing in the *Oxford Book of English Verse*, as well as a long poem by a modern poet whose copyrighted material was used with his permission.

Artistically more sound perhaps is the composing of original jazz cantos, where poetry and music are developed from an integral idea. The process assumes an artistic experience shared by poet and musician. It is the result of each digging the other's work through many performances, revisions, and moods. Such jazz cantos are often meant for one particular combo. Their music is seldom written. The words are often fluid scribbles which could never be published, sounding as grotesque without the companion music as would the solo playing of the piccolo part to the "Stars and Stripes Forever."

The comparison is not merely whimsical. Poetry-in-jazz is closer to the march, the work-song, and the folk tune than to opera or symphony. Its setting is more nearly the ritual gathering than the concert hall. Whatever else is involved, some message from the jazz canto is immediate. Its depth, rather than scholarly, is religious, psychological or mythical. For it is an alert but, for the moment, un-bookish audience that has come to hear. Poets who complain of their being too few published outlets for their work may find a wider "reading" in the coffee shop and jazz club than they could hope to get through the "little" magazines. Depending upon what arrangements he can make with the management, the poet might receive a modest pay for his efforts, at least matching most aspirants' chances in the poetry-publishing market.

All it takes is a little knowledge and a little courage. I hope what little knowledge I've been able to pass on here will help others in developing the medium. As for courage . . . well, there is, unfortunately, that jargon of jazz, which often passes for an ingredient in the mythology of jazz

cultism. But a special vocabulary should bully no one so armed with language as a poet. I've provided a short glossary, as pre-invasion intelligence. As with most other trappings of the jazz den, use it with a light heart. For jazz, born of the blues and possessed of a beat, though capable of deep emotion and subtle shades, is essentially a free, swinging outlet for feeling. Make your poetry for jazz "feel" and "swing" as freely, and you will find musicians eager to work with you.

Above all, believe in your efforts, regard jazz as an equal partner, and *don't play TV beatnik*.

### GLOSSARY OF MUSICAL AND EMOTIVE TERMS ASSOCIATED WITH JAZZ

AX—*n.* A musician's particular type of instrument, as "His ax is guitar." Less commonly, any musical instrument.

BLOW—*v.* To play an instrument, not confined to wind instruments. "He blows piano" is as common and correct as "He blows horn."

BOP—*n.* A usually hard, fast-tempo jazz featuring an intricate solo part very similar in sound to an excited human voice, but played on an instrument. "Vocal bop" imitates this sound with nonsense syllables.

CAT—*n.* A hip stud. (See below.)

CHICK—*n.* A human female.

COOL—*adj.* Subtle, self-possessed. Anything agreeable or desirable. In "cool bop," a gentler, lighter form of bop.

DIG—*v.* To simultaneously understand, feel, and appreciate. Also, to agree. To have reached the core of a person, experience, or work of art, as "I dig Bach."

DOWN—*adj.* Slow, as applied to musical tempo.

DRAG—*v.* To incorrectly slow down a tempo.

DRAG—*n.* An unpleasant situation.

DRIVE—*v.* To set a hard, fast tempo.

EAST COAST—*adj.* A generally harder, more lyric jazz, emotionally deeper or more obvious than West Coast.

FUNKY—*adj. & adv.* Possessing a "happy-sad" or light blues feeling. Pleasantly melancholy.

GAS—*n.* Anything emotionally supreme, usually applied to an experience, a work of art, or a person of the opposite sex.

GIG—*n.* A musician's engagement to perform. Occasionally, any employment situation.

GROOVE—*adj.* Swinging, on the beat. Also, "a groove chick," a desirable female. Occasionally, "groovey."

**HARD**—*adj. & adv.* Applied to jazz, loud, driving. Played with force and excitement.

**HIP**—*adj.* To be informed, aware, sensitive. As a general label, also implying personal affiliation with ideals of creativity and social freedom. As a light retort, "I'm hip," expression of enthusiastic agreement.

**HOLD BACK**—*v.* As an imperative, to correct a racing tempo.

**PUT DOWN**—*v.* To discredit, discard. Occasionally, to insult.

**QUOTE**—*v.* To play, usually during jazz improvisation, a portion of melody from a well-known tune. To perform in music what is analogous to literary allusion in writing.

**READ**—*v.* To play from a written score.

**RACE**—*v.* To incorrectly speed up tempo.

**SIDE MEN**—*n.* Musicians other than the "name" performers in a jazz combo, or musicians subject to replacement or rotation. Important for the poet to identify, since in local combos their substitution can be very frequent and they should not be counted on to carry any central responsibility in poetry-in-jazz numbers.

**STUD**—*n.* A human male.

**SWING**—*v.* To move with a free, uninhibited sound. Also, to be uninhibited. To move easily with another person's feelings.

**TAKE IT**—*v.* To take the lead or solo part in a jazz number.

**TAKE IT FROM THE TOP**—*v.* To start from the beginning.

**UP**—*adj.* Fast, as applied to musical tempo.

**WEST COAST**—*adj.* A generally cool, relatively intricate jazz, emotionally subtler or shallower than East Coast.

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# CONTESTS and AWARDS

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A board of six judges, prominent in the fields of journalism, science and public affairs, will vote the two \$1,000 awards, one for magazine writing and one for newspaper writing. Writing in the natural sciences and their engineering and technological applications, exclusive of the field of medicine, is eligible for the awards. A magazine article or a newspaper or press association report must have appeared in print between Oct. 1, 1959 and Sept. 30, 1960, in publications within the United States, Dr. Wolfe, executive officer of the American Association for the Advancement of Science (AAAS), reported. Either a single article or a series of articles is eligible. However, articles appearing in trade journals or professional scientific magazines are not eligible for the awards.

Entry blanks, rules and information concerning the competition can be obtained by writing Dr. Graham DuShane, AAAS, 1515 Massachusetts Ave., N.W., Washington 5, D. C.

## National Thanksgiving Assoc. Poetry Contest

Since its organization in 1916, the National Thanksgiving Association has endeavored to promote a more meaningful patriotic and spiritual observance of Thanksgiving Day. Hence the theme for contest entries must stress significant reasons for the patriotic as well as the religious observance of Thanksgiving Day and must advocate the display of the flag on that day as an expression of our gratitude. The contest closes Oct. 15, 1960. For contest rules and information write to Mrs. Gertrude Hanson, Route 1, Box 267B, Mennetonka Hills, Excelsior, Minn.

## The Plotter Quarterly Fiction Contests

Fiction writers throughout the United States have been invited to enter The Plotter Quarterly Fiction Contests, sponsored by Creative Features, publishers of *The Plotter*.

Three winners will be chosen for each quarterly contest. Each first place manuscript will be published in *The Plotter* which is a monthly writer's workbook. Forty-six dollars in additional prizes will also be awarded to the three winners each quarter.

Entries will be accepted immediately following midnite, Sept. 30, 1960 to the second quarter's contest. Judging will be done by *The Plotter* staff. The winners will be announced in the month's edition following each quarterly contest. Unless the entrant is a subscriber to *The Plotter*, each entry must be accompanied by an order for the current month's edition of the workbook.

Based around five original, uncopyrighted plot outlines, *The Plotter* embodies what the publishers believe to be a unique concept in training writers. Each month, the writer uses the plot skeletons to write his own fiction stories. Each edition also contains instructions, writing advice, a question and answer section and an historical calendar listing for feature article ideas.

Editors are Larston D. Farrar, author of *Washington Lowdown* and *How to Make \$18,000 a Year Freelance Writing*; Francois de la Roché, author of *Mississippi Mood* and *Corrupt Tree*; and Charles Kapitzky, freelance journalist.

Detailed contest rules and entry blanks are available from the publishers, Potomac P.O. Box 2121, Alexandria, Virginia.

## Audience Fiction and Poetry Contest

*Audience, A Quarterly Review of Literature and the Arts*, is conducting its second yearly contest for fiction and poetry appearing in *Audience* from now up to and including the winter 1961 issue. All manuscripts submitted will be considered for the contest.

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Poetry award is \$50.00. The judge is John Holmes. Winners will be announced in the spring 1961 issue. All prizes are in addition to the regular rates.

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# MARKET LIST

## Specialized Magazines

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Rates paid by specialized magazines vary widely, from the few that compete in price with mass circulation publications to those which offer very little. As the following list indicates, rates generally are moderate.

As usual, the letter in parentheses indicates the frequency of publication; the figure following is the single copy price in cents. For instance, (M-25) means monthly, 25 cents a copy. In most instances there appears the name of the person to whom to address queries or manuscripts. Usually, though not always, this is the editor.

Prices for manuscripts are quoted in cents per word or dollars per article. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

## Amusements

*Modern Screen*, 750 Third Ave., New York. (M-25) Personality articles 1,500-2,000, fillers to 500. David

AUTHOR & JOURNALIST

Myers, Editor; Sam Blum, Managing Editor. Varying rates. Acc.

**Motion Picture Magazine**, 67 W. 44th St., New York 36. (M-25) Sharply angled stories on established stars; highest writing standards demanded. Jack J. Podell. High rates. Acc.

**Movie Life**, 295 Madison Ave., New York 17. (M-25) Intimate interviews with screen, record and TV personalities. Angled stories. Informal, candid black and white layouts. Barbara Janes, Editor. Good rates. Pub.

**Movie Mirror**, 441 Lexington Ave., New York 17. (M-25) Fresh, exciting stories about the top movie stars. Interviews on specific phase of a movie star's life also acceptable. Feature stories must be new and exclusive. Also uses third person articles about the movie stars on unusual ideas. Exclusive picture sets. Length 1,500 words. Richard Heller. \$100 up. Acc. Query.

**Movie Stars TV Close-Ups**, 295 Madison Ave., New York 17. (M-25) Articles on motion picture personalities to 1,800 on assignment only. Joan Ketchum. Reasonable rates. Pub.

**Photoplay**, 205 E. 42nd St., New York 17. (M-20) Personality features on Hollywood stars, 3,000. Candid photos of stars. Almost all stories are assigned to avoid duplication, and there is a very limited freelance market. Evelyn Pain. Open rate. Acc. Query essential.

**Theatre Arts**, 1545 Broadway, New York 36. (M-50) Articles on the theatre and associated arts, 500-1,500. Most material written on assignment. Peter Ryan, Editor and Publisher. Pub. Query.

**TV and Movie Screen**, 441 Lexington Ave., New York 17. (M-25) Articles with a kick; warm personal stories about the top stars of television and motion pictures. Also uses exclusive picture stories. Stories must have a new slant; may be interview, byline, or third person. Byline stories by the stars with signed releases. Maximum length, 1,500. Richard Heller. \$100 up. Acc. Query.

**TV Picture Life**, 441 Lexington Ave., New York 17. (M-25) Personal and exciting interview stories about the most popular stars on TV and in movies and music world. Feature stories must be new and exclusive and lend themselves to pictures. Also straight third person articles about the stars if the idea is an exciting one. Exclusive picture sets. Maximum length, 1,500. Richard Heller. \$100 up. Acc. Query.

**TV Radio Mirror**, 205 E. 42nd St., New York 17. (M-15) Radio and TV fan stories, 1,500-2,000. No unsolicited MSS. read; query before submitting. No poetry published. Ann Mosher. \$150 up, according to merit. Acc.

**TV Star Parade**, 295 Madison Ave., New York 17. (M-25) Interviews, 1,600-1,800 words, with TV talent, photo layouts, on assignment only. Diana Durvey, Editor. Reasonable rates. Pub.

## Armed Services

**Air Force Magazine and Space Digest**, 17th St. and Pennsylvania Ave., N.W., Washington, D. C. (M-35)

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**The Armed Forces Writer**, P.O. Box 397, Mary Esther, Florida. Articles on any form of writing from freelancers. Lawrence L. Wheeler, Editor. Query.

**Army Magazine**, 1529 18th St., N.W., Washington, D. C. Original articles, translations—military subjects. John B. Spore, Editor. 2½-5c. Pub.

**Leatherneck**, P.O. Box 1918, Washington 13, D. C. (M-30) Fiction, humor, articles to 3,000. Must have strong Marine slant. Shorts to 1,500. Karl A. Schuon M.E. 6c a word to \$200 a story or article. Acc.

**The Marine Corps Gazette**, Box 1844, Marine Corps Schools, Quantico, Va. (M-30) Professional military, Marine Corps, naval, air articles, illustrated, with emphasis on amphibious warfare—1,000-5,000. Lt. Col. T. N. Greene, 3c-6c. Pub.

**The National Guardsman**, 1 Massachusetts Ave., N.W., Washington 1, D. C. (M-25) Military (Army and Air Force, not Navy, Coast Guard, Marine) articles 500-3,000. Military cartoons. Allan G. Crist. 3c up, cartoons \$7.50. Pub.

**Our Navy**, 1 Hanson Place, Brooklyn 17, N. Y. (Bi-M-25) Articles with strong Navy enlisted slant; must entertain or inform U. S. Navy bluejacket. Paul Rawlings. Payment about 1c a word. Pub.

## The Arts

**Ballroom Dance Magazine**, 231 W. 58th St., New York 19. Articles about ballroom dancing—in ballrooms, studios, night clubs, etc. Much interest in photos, also. Editor, Donald Duncan. About \$30 an article; photos \$5-\$10. Pub. Query.

**Dance Digest**, 376 Almaden Ave., San Jose 10, Calif. (M-35) Articles 1,500-2,000 words of various phases of ballroom, ballet, and tap dancing. Human interest and interview type material on well-known dancers, choreographers, etc. Gordon Keith, Editor. \$7.50-\$12.50 an article, occasionally more.

**Dance Magazine**, 231 W. 58th St., New York 19. (M-50) This is not a fan book, and articles about the dance and dancers must be well informed. Much interest in photos, also. Lydia Joel. About \$30 an article, photos \$5-\$10. Pub. Query.

**High Fidelity Magazine**, Great Barrington, Mass. (M-60) Articles to 3,000 on music, musicians, sound-reproduction, and allied subjects connected with the listener's art. Roland Gelatt, Editor. Payment arranged for on acc.

**The Horn Book**, 585 Boylston St., Boston 16, Mass. (Bi-M) Articles on children's books and reading and on outstanding children's authors and illustrators. Ruth Hill Viguers. 1c. Pub.

**Musical America**, 111 W. 57th St., New York 19. (M-30) Articles dealing with serious music subjects. Ronald Eyer. Query.

**Musical Courier**, 119 W. 57th St., New York 19. (M) Reviews and important news of international music, ballet, opera, radio and television. Photos. Mrs. Lisa Roma Trompeter, Ed. Payment up to \$25. Pub. Query.

## Astrology

**Astrology Guide**, 441 Lexington Ave., New York 17. (Bi-M-35) Non-technical and technical articles on all phases of astrology; material in which astrology is shown as a guide to help people. Average length, 1,500. Dal Lee. 1c-1½c. Before pub.

**Your Personal Astrology Magazine**, 441 Lexington Ave., New York 17. (Q-50) Astrological articles helpful to the individual reader. Average length 1,500-2,000. Dal Lee. 1c-1½c. Before pub.

## Crafts, Mechanics, Hobbies

**Ceramics Monthly**, 4175 N. High St., Columbus 14, Ohio. Articles on all phases of ceramic work—construction, glazes, design, firing—with diagrams and photos. How-to articles with step by step photos particularly desirable. \$2 and up on black and white glossies. 2c a word. Acc. Maurine Welch, Assoc. Editor.

**Contest Magazine**, Upland, Ind. (M-50) Instructive articles on how to win prizes in specific contests or specific types of contests. Interviews with winners. How-I-Won stories. Hugh Freese. ½-1c, photos \$2 up.

**Craft Horizons**, 44 W. 53rd St., New York 19. (Bi-M-1.00) Articles on handicrafts, including ceramics, jewelry, weaving, textile printing, glassblowing, leatherwork, woodworking, and design for professional craftsmen. Research must be original and comprehensive. Rose Slivka. \$30 to \$50, photos \$5. Pub.

**Electronics World**, 1 Park Ave., New York 16. (M-25) Technical and semitechnical articles dealing with hi-fi, audio, radio, television, and industrial servicing, radio amateur, and electronics in general. Short and featured length articles especially needed. Constructional articles on all classifications occasionally desirable. Diagrams need only be in pencil. Good photos required. No fiction, poetry, cartoons, or publicity puffs. 100-3,000 words. Wm. Stocklin, Editor. 3c-5c, including photos and diagrams. Acc.

**The Family Handyman**, 117 E. 31st St., New York 16. (Bi-M) Subject matter: home improvement, repair and maintenance, of interest to do-it-yourself homeowners. Photos of work in progress and/or finished glamour views of basements, attics, terraces, built-ins, playrooms, kitchens, etc., that can be used with the how-to stories. Morton Waters, Editor. 5c, black-and-white glossy photos \$7.50 up. Pub.

**Mechanix Illustrated**, 67 W. 44th St., New York 36. (M-25) Feature articles about mechanical and scientific developments, inventions, money-making ideas and businesses started from small capital, wide variety of male-interest subjects (no sex). How-to projects readers can build. No cartoons. Photos. William L. Parker. To \$400 an article, pictures average of \$10 except color transparencies for cover which may go up to \$400. Acc.

**Model Railroader**, 1027 N. 7th St., Milwaukee 3, Wis. (M-50) How-to-do-it articles on scale model railroading, written by model railroaders. Photos. Paul Larson. Pub. Query.

**Popular Electronics**, 1 Park Ave., New York 16. (M-35) Articles on construction of electronic gadgets, receivers, hi-fi equipment, etc., 500-3,500 words. Fillers. Cartoons. Photographs. Oliver P. Ferrell, Editor. Julian M. Sienkiewicz, Mng. Editor. Varying rates.

**Popular Mechanics**, 200 E. Ontario St., Chicago 11. (M-35) Illustrated articles on scientific, mechanical, industrial discoveries, human interest and adventure elements, 300-1,500; fillers to 250. How-to-do-it articles on craft and shop work, with photographs and rough drawings, and short items about new and easier ways to do everyday tasks. Roderick M. Grant. 1c-10c, photos \$10 up. Acc.

**Popular Science Monthly**, 355 Lexington Ave., New York 17. (M-35) Features dealing with motor cars, aviation, home building, new industrial processes, unusual construction projects, and similar subjects. How-to articles for men with an interest in science and mechanics. Short material for various departments. Photo layouts. Nearly all material must be highly illustrated. Howard G. Allaway. Acc.

**Radio-Electronics Magazine**, 154 W. 14th St., New York 11. (M-35) Articles on high fidelity, TV, industrial electronics, and radio servicing; new developments in electronics slanted at the TV technician or advanced experimenter. Fiction rarely—"last fiction printed was a series of love stories illustrated by electronic schematics." Verse, fillers, cartoons, photo-

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graphs—only if on technical electronic subjects. Fred Shunaman, Managing Editor. Varying rates, cartoons \$15. Acc. Query.

**Railroad Model Craftsman**, 31 Arct St., Ramsey, N. J. (M-50) Articles on model railroad construction; how-to-do-it; photo stories. Scale drawings and railroad equipment, etc. Fillers. Photos. Cartoons rarely. Harold H. Carstens. Varying rates, photo about \$5. Pub. Query.

**Science and Mechanics**, 450 E. Ohio St., Chicago 11, Ill., was recently acquired by Davis Publications, Inc., and will convert from bi-monthly to monthly publication with the Oct. '60 issue, thus doubling its potential as a market for the freelancers. Editor, Don Dinwiddie will welcome inquiries from professional free-lancers accustomed to top magazine rates for top-quality articles. Broad market for provocative feature articles dealing with new developments and trends in science, electronic, missiles and rocketry, industry, transportation, home building, finishings and maintenance—in fact, any subject of interest to general consumer market is eligible providing emphasis can be given scientific or mechanical details. But the article must "touch" the reader—relate impellingly to his interests. Text-bookish technical treatises are out. **Science and Mechanics** will continue to publish the highest percentage of how-to construction articles in its field. This means that it is a wide-open market for how-to articles on home maintenance and remodeling, home workshop know-how and money-saving short-cuts and kinks, building and using power tools, repairing electrical appliances, servicing automobiles, etc. Query first. Acc.

**The Workbench**, 543 Westport Rd., Kansas City 11, Mo. (Bi-M-35) Projects and articles in the home workshop, home improvements and home repair fields from the do-it-yourself angle. Illustrated with plans, working drawings, progressive photographs, etc. Jay W. Hedden, Editor. Payment on basis of over-all worth of article and illustrations. Acc.

## Education

**Grade Teacher**, 23 Leroy Ave., Darien, Conn. (M-60) Short plays, assembly programs. Articles of value to kindergarten, primary and intermediate school teachers, 300-1,800. Crafts and how-to-do-it material of interest to children. Toni Taylor, Editor. 1c up. Pub.

**The Instructor**, Dansville, N. Y. (10 times a yr.-75) Stories 600-1,200 for children aged 6-14. Articles by elementary school teachers on methods and activities; art, handwork, or craft ideas. Songs. Plays for children. Verses—but generally overstocked. A few cartoons closely related to school life. Mary E. Owen. Varying rates. Acc.

**The National Parent Teacher**, 700 North Rush St., Chicago 11. (M-15) Scientifically accurate but informally written illustrated articles on child guidance and parent education to 1,500; verse, 16-20 lines. Eva H. Grant, 1½c, photos \$1-\$7.50. Acc.



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**Guideposts**, 3 West 29th St., New York 1. (M) Articles, preferably first person, 750-1,500, showing how spiritual principles have been applied to daily living. Must be factual; avoid essay or editorial approach. Short features. Leonard E. LeSourd, Executive Editor. \$15-\$100. Acc. Query.

**Life & Health**, Review & Herald Publishing Assn., Washington 12, D. C. (M-25) Articles on health, medical topics, common diseases, and mental hygiene, written in layman's language. Prefers M.D. or R.N. byline, but accurate and authentic freelance material is invited. Average length 1,200. No clippings, fillers, or cartoons. J. DeWitt Fox, M.D., Editor. Payment modest and according to research and authenticity. Acc. Write for sample.

**Listen**, 6840 Eastern Ave., N.W., Washington 12, D. C. (Bi-M-35) Articles, life experiences, news, reflecting some phase of alcohol or narcotics, problems. Fillers, photos in this specialized field. Limited amount of verse and of inspirational material stressing mental health. Francis A. Saper. 2c-4c, verse at varying rates. Pub.

**Sexology**, 154 W. 14th St., New York 11. (M-35) Also published in a Spanish edition. Medical, sex education articles, preferably by physicians, scientists, educators, science writers. Hugo Gernsback, Editor and Publisher. 2c-5c. Acc.

**The 65 Magazine**, 204 W. Broad St., Quakertown, Penna. (M-25) Articles about people in their 30's or 40's who are working on an intelligent plan for their retirement yrs. and those who have retired but are still active. No fiction, little poetry (unpaid) Henry L. Freking, Editor. 1c. 8x10 glossies. \$3. Pub. MSS. returned in 4 weeks if not accepted.

**Sunshine Magazine**, The House of Sunshine, Litchfield, Ill. (M-15) Human interest stories, fact or fiction, which tend to develop character or overcome weaknesses and difficulties or which demonstrate helpful conduct toward people or causes. Stories should be forceful, with surprising climax. No love triangle or death-bed stories. Maximum 1,500 words; 1,200 preferred. Poetry not bought. Henry F. Henrichs, Editor. Rate according to merit. Acc.

**Today's Health**, American Medical Assn., 535 N. Dearborn St., Chicago 10. Sound scientifically accurate articles on any subject related to health, including mental health, recreation, and most phases of family life. Prefers a positive approach telling readers what they can do to preserve their health. Generally 1,000-2,500 words. No verse or cartoons—heavily overstocked. Kenneth N. Anderson, Editor. 10c, photos additional, photo stories \$90. Acc.

**Today's Secretary**, 330 W. 42nd St., New York 36. (10 times a yr.-35) Articles on secretarial subjects. Articles on secretaries to well-known personalities. Fiction 500-1,200 words, preferably with office background (without emphasis on romance). Fillers. Photos to accompany articles. Mary Jallon, Editor. \$25-\$50, depending on length and type of article, fillers \$15, photos \$5. Acc.

**Trustee, Journal for Hospital Governing Boards**, 840 N. Lake Shore Dr., Chicago 11. All articles contributed by people in the hospital and related health fields and other authorities interested in hospital operation. James E. Hague. No payment.

**Volta Review**, 1537 35th St., N.W., Washington 7, D. C. (M-35) Articles dealing with effect of deafness on individual and ways of overcoming such effect; authentic success stories of the deaf who speak. No fiction; no verse. Jeannette Ninas Johnson. No payment.

## Humor

**Drum Major Magazine**, Jonesville, Wis. (M-20) Cartoons, gags on majorettes, drum majors, and

marching bands. Don Sartell. \$3 to \$5 each. Acc.

**Humorama, Inc.**, 136 E. 57th St., New York 22. Comprises: **Joker, Jest, Comedy, Eye, Laugh It Off!, Snappy, Gaze.** Cartoons in the girl cheesecake field, also general cartoons; submit roughs. Jokes to 250 words, fillers with humor, epigrams with a quip or message, satire to 1,000 words. No clippings or reprints. Ernest N. Devver. 3½c, verse 50c a line, cartoons \$9 up. Acc.

**Laugh Book Magazine**, 438 N. Main St., Wichita 2, Kan. (M-35) Humorous articles, stories, anecdotes to 500 words. Themes deal with domestic situations and events common to and familiar to most readers. Charley Jones, Editor. Cartoons to \$25, 1-column cartoons \$5, jokes 50c, verse 25c a line, longer material 2c a word. Acc.

## Nature, Science

**American Forests**, 919 17th St., N.W., Washington 6, D. C. (M-50) Articles on trees, forests, soil conservation, land management, water development, outdoor recreation. Profiles and interviews in the renewable natural resources field. Length, 1,000-2,500. Outdoor photos. James B. Craig. 3c up; exceptional black and white photographs on unusual oddities and nature closeups in the outdoor, \$10. Acc.

**Audubon Magazine**, National Audubon Society, 1130 Fifth Ave., New York 28. (Bi-M-50) Articles on birds mammals, plants, reptiles, amphibians, insects; wildlife and conservation of region or locality; biographical sketches of living naturalists; how-to-do and personal experience on wildlife projects 1,500-2,500. No poetry or fiction, or articles about hunting, fishing, trapping, fur farming, or about cage-birds and domestic animals. Photos black and white only. John K. Terres, Editor. \$15-\$75, photos \$3 (cover picture \$15). Acc. Query.

**Computers and Automation**, 815 Washington St., Newtonville 60, Mass. (M-\$1.25) Articles related to computers by informed authors 1,000-3,000. Possibly cartoons. Edmund C. Berkeley. \$10-\$15 an article. Pub. Query.

**Frontiers**, 19th St. and Parkway, Philadelphia 3, Pa. (5 times a yr.-50) Natural history articles, 1,800-2,000. Must be scientifically accurate but in adult layman's language. Photos in story sequences or with articles. Mary E. Drinker. Prices by arrangement. Pub. Query.

**Natural History Magazine (Incorporating Nature Magazine)**, 79th St. and Central Park W., New York 24. (10 issues yearly) Photo series, preferably black and white, in biological sciences, geology, astronomy, ethnology, archeology, etc. Text to 4,000—preferably by scientists concerned. John Purcell. To \$50 a page for black and white photographs, \$75 for color. Text payments by length. Acc.

**Science Digest**, 959 Eighth Ave., New York 19. (M-35) Popular article on all fields of science to 2,000. G. B. Clementson. 5c. Acc.

## Pets

**All-Pets Magazine**, Box 151, Fon du Lac, Wis. (M-35) Authoritative articles on pets of all kinds 600-800 words for breeders, fanciers, and pet dealers; emphasis on the informative. S. C. Henschel, Editor. Articles \$8-\$20. Pictures \$2.50 up. Pub.

**Cats Magazine**, 4 Smithfield St., Room 1111, Pittsburgh 22, Pa. (M-35) Little fiction; verse; articles 1,000-2,000 words; photo articles; cartoons specifically related to cats. Jean Laux, Assistant Editor. Articles \$15 up, verse 10c a line. Acc.

**Our Dumb Animals**, 180 Longwood Ave., Boston 15, Mass. (M-15) S.P.C.A. organ. Animal articles and stories (not fiction) to 600; photos. W. A. Swallow. ½c, photos \$1 up. Acc.

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**Popular Dogs Magazine**, 2009 Ranstead St., Philadelphia, Pa. (M-35) Short-shorts; human interest articles on dogs; verse; fillers; cartoons; photos. 50c an inch; verse \$1, pictures \$3. Query. Pub.

## Photography

**Candid Photography, Good Photography, Photography Handbook, Prize Winning Photography, Salon Photography**, Fawcett Books, 67 W. 44th St., New York 36. (Annual) Five photographic publications where outstanding pictures must accompany each article and text relate these photos to some type, style, or approach to photography as an art. Typical article, 600-800 words, 12 photos. Reverse of print must bear photographer's name and address, camera data, and other pertinent information; enclose copy of model release where applicable. George Tilton. \$10-\$15 a single photo to \$250 an article.

**Modern Photography Magazine**, 33 West 60th St., New York. (M-35) Entertaining, instructive, inspiring articles to 3,000 with photo illustrations; also individual photos, gadget ideas, and cartoons on photography. J. Balish. Photos to \$25. Acc. Query.

**Popular Photography Magazine**, 1 Park Ave., New York 16. (M-50) Illustrated articles on all phases of photography, 600-2,000; captions for each shot. (Query on articles.) Prints and color transparencies of high quality for reader picture section, showing outstanding technique and composition. Pictures and text for Photo Tip department. Color transparencies for covers and inserts. Technical data must accompany all pictures. Bruce Downes. Black and white photos \$15 up, color \$40 up. Tips \$5-\$10. Acc.

## Picture Magazines

**Friends Magazine**, Chevrolet Motor Division, General Motors Corporation, 3-135 General Motors Bldg., Detroit 2, Mich. An all-picture magazine seeking photographs which tell a factual story; accompanying text may be in memorandum form. Frank Kepler. Two-page spread black and white \$200, color \$300. Acc. Query.

**Jubilee**, 377 Fourth Ave., New York 16. (M-35) A national pictorial monthly of Catholic life, edited by laymen. Picture stories only, at \$5 a picture. Edward Rice, Robert Lax, Senior Editors. No Queries.

**Life Magazine**, Time & Life Bldg., Rockefeller Center, New York 30. (W-20) Address Contributions Department. Black and white news pictures; Saturday issue closing deadline. Timely or unusual short features. Offbeat, "stopper," single pictures. Single color shorts or short sequences highlighting news subjects. Color may be submitted unprocessed and will be so returned if of no interest. Minimum size of color transparencies 35 mm. Black and white \$200 a page, inside color \$350 a page, color covers \$600. Pub.

**Look**, 488 Madison Ave., New York 22. (Bi-W-20) Articles and pictures of broad general interest particularly about people and their problems. Wm. Arthur, Managing Editor. Good rates. Acc.

**Scenic South**, Standard Oil Company (Kentucky), Starks Bldg., Louisville 2, Ky. Photographs with captions—single or in series—showing subjects of scenic,

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**Stars**, 136 E. 57th St., New York 22. (Bi-M-25) Photos—cheesecake, pinups. Steve Andre. Photos \$6—contact prints considered. Acc.

## Regional Magazines

**Arizona Highways**, Phoenix, Ariz. (M-35) Arizona photographs of professional quality in black and white and color. In transparencies 4x5 or larger preferred, but 2½x2¼ accepted. Articles dealing mainly with Arizona and Southwest travel subjects. Poetry. Raymond Carlson. Articles 2c-5c, verse 50c a line, black and white photos. \$3.50-\$10, color \$20 to \$60. First publication rights only.

**The Beaver**, Hudson's Bay Company, Hudson's Bay House, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel, historical and ethnological material of the Canadian North. Illustrations. Malvina Bolus. 5c up. Acc.

**Canadian Geographical Journal**, 54 Park Ave., Ottawa, Canada. (M-50) Illustrated geographical articles 1,000-3,000. William J. McGill. 3c up. Pub.

**Connecticut Circle**, 302 State St., New London, Conn. (Bi-M-50) Articles and photos relating to Connecticut, Connecticut history, and Connecticut people. Harry F. Morse. 1c up, photos \$2 up.

**The Desert Magazine**, Palm Desert, Calif. (M-35) Illustrated features, preferably in first person, from the desert Southwest on travel, nature, mining, archeology, history, recreation, exploration, personalities, homemaking, desert gardening, Indians, semi-precious gem fields; maximum 2,500. Must have the "feel" of the desert country. Photos essential with contemporary material. Eugene Conrotto, Ed. 2c up. Photos \$3-\$5. Acc.

**Down East Magazine**, Camden, Maine. (10 times a yr.-50) Essays to 2,500; articles marine, historical, character to 2,500; anecdotes. Photographs. No verse. All material must be directly related to Maine. Duane Doolittle. \$30-\$50 for pieces 2,000-2,500, anecdotes, etc., \$5 up. Acc.

**Empire Magazine**, Denver Post, 650 15th St., Denver 1, Colo. (W-15, with Sunday **Denver Post**) General interest features 250-2,000 on personality, outdoors, true crime, domestic, authentic history; verse to 20 lines; fillers; photo-features; cartoons. All material must have strong Western peg. H. Ray Baker. 1½c up; photos \$5. Acc.

**Frontier**, 1256 Westwood Blvd., Los Angeles 24, Calif. (M-35) Liberal viewpoint on affairs in the Western states, especially California. Journalistic reports around 2,500; occasional profiles; high quality required. Phil Kerby, Editor. 1c. Pub. Query.

**The Montrealer**, 146 Bates Rd., Montreal 26, Canada. (M-25) Quality fiction, 1,200-4,000. Cartoons. Satirical or humorous pieces that can hold the attention of a cosmopolitan readership. Gerald Taaffe, Editor. Varying rates. Pub.

**New Hampshire Profiles**, 1 Pleasant St., Portsmouth, N. H. (M-35) Historical and current articles New Hampshire centered; New Hampshire personalities and events. Photos. Author's and photographer's guide on request. No poetry at present. Paul E. Estaver. Articles to \$30, photos \$5. Pub. Query.

**New Mexico Magazine**, Santa Fe, N. M. (M-25) Illustrated articles on New Mexico and pertinent southwest. Articles short as possible. J. Walter Flynn. \$15-\$50 an article, 2½x2¼ transparencies, or larger, for color section, New Mexico subjects only, \$25.

**Ohio Boating**, 4175 No. High St., Columbus 14, Ohio. Feature articles on Mid-America cruises, factual

and how-to stories on use and care of boats. \$2 and up on black and white glossies. 2c word. Pub. Spencer L. Davis, Publisher.

**Seattle Times Sunday Magazine Section**, Box 1892, Seattle 11, Wash. Features on Pacific Northwest subjects only, 1,000-2,000. Regional picture layouts for photo section. Chester Gibbon. \$15 for unillustrated articles; \$25 with suitable art. Pub.

**Sunset**, Menlo Park, Calif. (M-20) Largely staff-written. Purchases from West Coast contributors only. Western travel, Western home, Western food, Western crafts, Western gardening, how-to-do-it articles. Acc. Query.

**Vermont Life**, State House, Montpelier, Vt. Illustrated factual Vermont articles. Photos, black and white and color. Arranges photo and article assignments with freelancers at higher than listed rates. Walter Hard, Jr., 2c. Before pub.

**Weekend Magazine**, 231 St. James St. W., Montreal, Canada. Magazine section of 34 Canadian dailies and the **Standard**. Limited market for short features of Canadian interest. Fillers. Photo features, including color. Articles \$200 up. Acc. Query on articles.

**Westways**, 2601 S. Figueroe St., Los Angeles 54, Calif. (M-20) Articles 300-1,200, photos of out-of-doors, travel, natural science, history, etc., in 13 Western states, British Columbia, Alberta, Mexico. Verse. Cartoons, Patrice Manahan, Editor. 8c, cartoons \$10. Photos \$7.50. Acc.

## Sports, Recreation

**The American Field**, 222 W. Adams St., Chicago 6. (W-25) Short stories 1,000-1,500. Articles on hunting upland game birds with pointing dogs, to 3,500. Also on breeding pedigree pointing dogs and training shooting dogs. Photos. W. F. Brown. Rate varies. Acc.

**The American Rifleman**, 1600 Rhode Island Ave., Washington 6, D. C. (M-40) Hunting and shooting material; small arms, marksmanship instruction, gunsmithing, etc. Also articles dealing with military small arms and small arms training. No fiction or verse. Walter J. Howe, 5c up, photos \$6. Acc. Writer's and Photographer's Guide available to prospective contributors.

**The AOPA Pilot**, Box 5960, Washington 14, D. C. A magazine of the Aircraft Owners and Pilots Association. Human interest factual articles on civilian flying; first-person and how-to articles especially desired. Also features 100-300 built around a single photograph. Max Karant, Editor; Charles P. Miller, Managing Editor. 5c, photos and sketches \$5-\$10. Acc. Query.

**Arabian Horse News**, Box 1009, Boulder, Colo. (M-exc. January and July-50) Articles, verse, fillers, photos, cartoons, dealing with Arabian horses. Thomas Y. Funston. No payment.

**The Blood-Horse**, P.O. Box 1520, Lexington, Ky. (W-20) Articles in breeding and racing of Thoroughbred horses. Warren Schweder. Articles \$20 up, photos \$5 up. Acc.

**Boats**, 117 Broad St., Milford, Conn. (M-35) Practical articles on small boats. Photos. V. J. Wallace, Assoc. Ed. Payment varies. Pub. Query.

**Car Craft Magazine**, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) Photo coverage on all automotive subjects with emphasis on restyling and customizing; also hot rod coverage. Dick Day. \$20-\$30 a page, photos \$5. Acc. Query.

**Car Life**, 270 Madison Ave., New York 16, N. Y. (M-35) Articles on all automotive subjects, including competition. Melvin F. Jacolow, Editor. Photographs. Good rates, photos \$10. Acc.

**The Chronicle**, Middleburg, Va. (W) News reports and articles covering Thoroughbred breeding, flat

AUTHOR & JOURNALIST



racine, steeplechasing, horse shows, foxhunting, polo, beagling, junior riding, etc. A. Mackay-Smith, Editor. Photos of horses. \$3. Pub.

**Field & Stream**, 530 5th Ave., New York 36. (M-35) Illustrated camping, fishing, hunting articles, 1,500-3,000. Hugh Grey. 10c up. Acc.

**Flying**, 1 Park Ave., New York 16. (M-35) Edited for pilots, private and corporate aircraft owners, service operators, and others connected with or interested in aviation. Articles 1,500-2,000 on civil and military flying experiences, techniques in flying, air power development, travel, new planes and equipment, sports flying, business flying, flying lore. Black and white and color photos. Robert I. Stanfield, Editor. \$50-\$150, black and white photos \$5 up, transparencies \$75 up. Acc.

**Grit & Steel**, Drawer 541, Gaffney, S. C. (M-25) Articles, photos, cartoons, cartoon ideas, pertaining to game fowl exclusively; fiction. (Miss) Sara Ellen Culbertson. Rates a matter of correspondence.

**The Gun Digest**, 229 W. Washington, Chicago 6. (A-\$2.95) Technical articles on firearms, shooting, hunting, and related subjects; historical material relating to firearms, from 1-page fillers to definitive treatises. Cartoons. Photographs. John T. Amber, Editor. Varying rates averaging 4c-6c, cartoons \$5-\$10, photos \$7.50. Acc. Query.

**Guns Magazine**, 8150 Central Park Ave., Skokie, Ill. (M-50) Articles 1,500-3,000 on all aspects of gun sport; articles on prominent shooters, designers, or other persons important in the gun game. Controversial topics provided they have authenticity and reader interest; shooting tips and techniques. Photographs. Cartoons. E. B. Mann, Editor; William B. Edwards, Technical Editor. 5c, cartoons \$10, photos \$5. Pub. Query.

**Hot Rod**, 5959 Hollywood Blvd., Los Angeles 28, Calif. (M-25) Hot rod features and automotive how-to-do-its, 300-1,000. Cartoons. Photos. Bob Greene. Good rates, pictures \$15-\$20. Acc. Query.

**Motor Boating**, 572 Madison Ave., New York 22. (M-50) Articles to 3,000 words on pleasure boating, and allied subjects to yachting. Fillers. Photos. Charles F. Chapman. Varying rates, photos \$5. Acc. Query.

**Motor News**, 139 Bagley Ave., Detroit 26, Mich. (M-25) Outdoor adventure and travel article. Photos. Covers United States but is especially interested in Michigan and nearby states. William J. Trepagnier. \$50-\$100. Acc.

**Motor Trend**, 5959 Hollywood Blvd., Hollywood 28, Calif. (M-25) News and photos of new developments and trends in the automotive and automotive accessory fields. Photo stories of special-purpose cars. Articles \$150 up, cartoons \$10-\$25, photos \$10. Acc. Don Werner, Editor. Query advisable.

**National Motorist**, 216 Pine St., San Francisco 4, Calif. (Bi-M-25) Articles of 500 and of 1,100 words on anything that would be of interest to the average motorist who lives in California and does most of his

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**Outdoor Life**, 355 Lexington Ave., New York 17. (M-35) Profusely illustrated articles to 3,500 on dramatic, humorous, and adventurous phases of fishing, hunting, etc. Both black and white and color photos. New articles to 3,000 or topical interest to sportsmen. How-to articles on outdoor activities. Odd adventures and exciting personal experiences in the outdoor. Accounts 500-1,000 of true personal experiences exciting or dangerous, for retelling in cartoon strip form. Photo stories. William E. Rae, Editor. Top rates in the field. Acc.

**The Rudder**, 575 Lexington Ave., New York 22. (M-60) Illustrated how-to-do-it articles on every phase of pleasure boating. 2,000. Boris Lauer-Leonard. Varying rates, photos \$5 to \$25. Acc.

**Skating Magazine**, 30 Huntington Ave., Boston 16, Mass. (8 times a yr.-50) Official publication of the U. S. Figure Skating Association. Articles, mostly instructive, dealing with technical aspects of ice figure skating. 700-1,500. Theresa Weld Blanchard. No payment.

**Ski Magazine**, Hanover, N. H. (Six issues October through March-50) Articles 400-2,000 on ski trips, controversial subjects, techniques, equipment, resorts, personalities. Humor; fillers about skiing. Cartoons. John Henry Auran. 3c-10c, photos \$5-\$10. Acc.

**Skiing News Magazine**, 7190 W. 14th Ave., Denver, Colo. (M-Oct. through March) Short stories, short shorts, articles, photo features, verse, cartoons, all relating to skiing. Stories and articles \$25 up, cartoons \$5-\$10 per panel, photos \$7.50 ea. for black and white glossy 8x10, \$50 per page for photo feature, \$100 for color transparency accepted for cover use. Acc. Bob Parker, Editor.

**Skipper**, 50 State Circle, Annapolis, Md., (M-35) Outstanding sea fiction 3,000-5,000. Articles 2,500-3,000 with human interest approach to boating, cruising, racing, boats, ships, and the sea. Interested in controversial materials if fair and documented. Photographs and photo essays. H. K. Rigg, Editor. 3c up, photo \$7.50 up. Pub., except by special arrangement.

**Sport**, 205 E. 42nd St., New York 17. (M-25) Personality and behind-the-scenes features, controversial subjects of interest to sport fans. Baseball and boxing the year round. Other sports in season. Articles 2,500-3,500. Ed Fitzgerald. Payment from \$200 depending on length. Briefs for SPORTalk department \$5-\$10. Acc.

**Sports Afield**, 959 Eighth Ave., New York 19. (M-25) Some short fiction used to 3,000 words, related to field sports; picture stories, articles, how-to-do-it features, to 2,500; fillers. Particularly interested in color transparencies that show action; prefer minimum 2 1/4 x 2 1/4 but can use 35 mm. Ted Kesting. Payment by arrangement. Acc.

**Sports Illustrated**, Time & Life Bldg., 121 West 50th St., New York 20. (W-25) Articles 2,000-5,000—personality, controversy, unusual subjects, all relating to sports (both participant and spectator), \$750 up. Query Percy Knauth.

**Sportsman Magazine**, 655 Madison Ave., New York 22. (Q-35) Short stories 2,000-4,000. First per-

son, true, rugged, dramatic, hunting and fishing articles; also photo stories of same type. Cartoons, animal photos. Noah Sarlat. To \$300, pictures to \$25. Acc. Query. Inventory full for a while.

**Turf and Sport Digest**, 511 Oakland Ave., Baltimore 12, Md. (M-50) Short stories with racing background (one a month) 2,500-3,000. Articles 2,500 to 3,500 on racing, biographies of racing people, methods of play. Photos of Thoroughbred racing, including transparencies for covers. Crossword puzzles. Raleigh S. Burroughs. 1c up, puzzles \$10, photos \$5. Kodachromes \$75-\$100. Pub.

**Western Sportsman**, P.O. Box 4007, Catalina Station, Pasadena, Calif. (Bi-M-15) Hunting, fishing, and big game articles, 1,200-1,500. Cartoons. Deep Western flavor. Needs articles on Western fishing, hunting, camping, boating, etc.—how-to, informative material. Paul F. Johnson, Editor. 2 1/2c. Pub.

**Yachting**, 205 E. 42nd St., New York. (M-50) Factual yachting material (power and sail), cruise stories, and technical articles on design, mechanical, etc., 2,000-4,000. Photos containing unusual yachting features. Critchell Rimington. 3c up. Acc.

## Science Fiction, Fantasy

Insert in Handy Market List, July '60

**Amazing Stories, Fact and Science Fiction**, 1 Park Ave., New York 16. (M-35) Action, science-fiction short stories 1,000-5,000; novelettes 15,000-20,000; novels 40,000. C. Goldsmith, Editor. 1c up. Acc.

**Astounding Science Fiction**, 304 E. 45th St., New York 17. (M-35) Science short stories to 8,000; novelettes 10,000-20,000; serials 30,000-100,000. Photo-illustrated articles on recent science developments. Query. John W. Campbell, Jr., Editor. 3c up. Acc.

**Fantastic**, 1 Park Ave., New York 16. (M-35) Science fiction and fantasy stories 1,000-20,000. C. Goldsmith, Editor. 1c up. Acc.

**Fantasy and Science Fiction**, 527 Madison Ave., New York 22. (M) Quality science fiction and fantasy 500-20,000, occasionally longer. sUes some reprints. Robert P. Mills, Editor. 2c, first North American and foreign serial rights only; reprints 1c. Acc.

**Fate Magazine**, 845 Chicago Ave., Evanston, Ill. (M-35) Articles under 3,000 on psychic, unusual, unexplained happenings. 2c. "True Mystic Experiences" and "Survival" department stories, about 250 words, \$5 each. Mary Fuller.

**Galaxy Magazine**, 421 Hudson St., New York 14. (Bi-M-50) "Short-shorts 2,000-3,000; short stories to 5,000; novelettes 7,000-10,000; novellas 15,000-18,000; serials 30,000-65,000. (Galaxy Science Fiction Novels—bimonthly paper-bound originals and reprints—are completely separate from Galaxy Magazine.) Exclusively quality science-fiction slant. No poetry, cartoons, articles, or fillers. H. L. Gold, Editor. 3c up. Acc.

**If Magazine**, 421 Hudson St., New York 14. (Bi-M-35) Short stories to 5,000; novelettes 7,000-10,000. No poetry, cartoons, articles or fillers. H. L. Gold, Editors. 1c. Acc.

**Satellite Science Fiction**, 501 Fifth Ave., New York 17. (M-35) In each issue a short novel 20,000-25,000. Also short stories representing good writing and imaginative quality, 1,500-6,000. Science fiction preferred to fantasy. Sylvia Kleinman, Editor. 1c. Acc.

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**Creative Confessions**, Palmer Lake, Colorado, requests that readers do not reply to the Aug. adea in this column. It was printed by mistake.

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